



# King's Scholar: The New Liberal Arts 2901E 2024 – 2024

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**Class Times:**

Tues. & Thurs. 1 – 2.30pm  
DL 114

**Textbooks:**

- *Landmarks in Humanities*, 5<sup>th</sup> edition\*
- Plato, *The Symposium*
- Machiavelli, *The Prince*, 2<sup>nd</sup> ed., Chicago\*
- Shakespeare, *King Lear*, Folger
- Additional material will be posted on Brightspace or reserved at the library.

\*Available in electronic format.

**Course Description:****The New Liberal Arts 2901E: The Birth of the Modern**

An interdisciplinary exploration of the social structures and literary-cultural expressions of Western thought from the medieval era to the Enlightenment. It incorporates four elements: 1) engagement with primary historical, literary, philosophical texts/ideas; 2) training in public speaking and critical argument; 3) 'hands-on' exposure to music, art during seminars and field trips; 4) a Research Project reflecting students' interests.

**The New Liberal Arts** is a *personalized* program of study that offers students the chance to access knowledge and experiences beyond their Honors discipline. Through both lectures and discussion, students study the ideas that have shaped today's modern world: concepts about love, duty, the Self, democracy, diversity, equality, marginalization, science, etc. Students will be acquainted with the radical doers and shakers of the past. Most importantly, **The New Liberal Arts** allows students to direct their own learning; *you* choose your own research topics and work with a supervisor on a project meaningful to you. Looking ahead toward post-graduate and career decisions, students learn professional competencies such as seminar participation, public speaking, as well as research and communication skills. Part of the 'fun factor' of the course is the experiential learning component.

**King's Scholar** courses evolve into a supportive cohort of students keen to learn from each other. Study groups emerge, and every KS student is given a KS student Mentor as well as membership in the FY/KS Student Club. More importantly, you work closely with the KS faculty to strengthen your specific challenges and to hone your unique skill-set.

**Prerequisite(s):**

Enrolment in the King's Scholar program. See Calendar for specific requirements.  
Extra Information: 1.0 course; 3 hours; Experiential Learning events.

**NOTE:** Students are responsible for ensuring that their selection of courses is appropriate and accurately recorded, that all course prerequisites have been successfully completed, and that they are aware of any anti-requisite course(s) that they have taken. Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

**EXPERIENTIAL LEARNING: KING'S SCHOLAR** has an unusually strong component of Experiential Learning (EL) – this is a hands-on, front-line approach to learning and education. You directly *experience* the ideas and structures you study in class. Right at the start of term we are off to Stratford, and soon afterwards, we attend the opera. In the second term, we travel to Toronto to view the exciting and radical Modernist painting exhibit currently running at the AGO. And there is another opera that term as well. EL also takes the form of Professional Skills. In class, you will learn how to voice your ideas, how to present an opposing viewpoint, how to give evidence and research. There is a designated week on Public Speaking to prepare you for your formal research presentation and to give you confidence in your next job interview. Class discussions hone your rhetorical skills as well and teach you how to think under (gentle) pressure. The Capstone Conference at the end of the year is a unique opportunity usually only available to senior students. Friends and parents are invited to hear the work you have done and what you have learned.

**INTERNATIONAL TRAVEL:** There are several EL courses available to FY students. Dr. Broad takes a group of students to Normandy, France on a regular basis, and in partnership with the Social Justice and Peace department, Dr. Clausius has taken FY students to the Rondine Cittadella della Pace (City of Peace) in a medieval town in Tuscany, Italy, for a month-long stay studying conflict zones.

**Electronic Study Spaces:**

TNLA 2901E is supplemented by a list of several Internet sites such as the Gutenberg Project, various museums around the world, and selected archives. Another invaluable site is [www.britannica.com](http://www.britannica.com); it includes images, articles, videos, etc. Make a cup of tea, settle down, and explore the full potential of these sites with their hyperlinks to material compiled and written by scholars and experts in their respective field.

**Office Hours:** These are by appointment only in order to find a time suitable for both student and instructor and to allow a proper amount of time for useful discussion.

| Requirements               | Value | Due Date  |
|----------------------------|-------|---|
| Participation in class     | 15%   | Participation throughout the year in discussions, group work, forums, etc. is part of your participation grade.   |
| Diagnostic Reflection      | --    | Sept. 5, 2024 (NOT for marks)   |
| Integrated Assignment. +   | 15%   | <b>Oct. 24, 2024.</b> No late penalty will be imposed in the first 72 hours after the deadline. After this, the usual penalty will apply.   |
| Term Test *                | 10%   | Nov. 14, 2024 <b>Firm date.</b> No accommodation without supporting documentation.  |
| IRP Outline+               | 10%   | IRP Outline <b>Jan. 24, 2025</b> No late penalty will be imposed in the first 72 hours after the deadline. After this, the usual penalty will apply.                                |
| IRP Research Presentation* | 10%   | Research Presentations Feb. 25 & 27, 2025. (Order will be chosen by lot.) Firm date: No accommodation without supporting documentation.   |
| IRP Final Paper*           | 20%   | March 16, 2025 Firm date: No accommodation without supporting documentation. After March 16, the usual penalty will apply and students' IRP may not be eligible for the Conference. |
| Exam*                      | 20%   | During exam period. TBA. <b>There is no accommodation without supporting documentation for final exams.</b>   |

+Students are permitted one academic consideration request without supporting documentation per term per course; thus students in TNLA have 2 such accommodations in the course as a whole. To this end, we have embedded a 72-hour (3 day) consideration into the Integrated Assignment and the IRP Outline. After this window, the usual 1 mark a day penalty takes effect. Weekends are counted as days. The penalty of 1 mark (not grade) a day is sufficiently gentle not to endanger work submitted a day or two late.

\*The test requires supporting documentation and must be written no later than the next possible Friday make-up day. The IRP Presentation, the IRP itself, and the exam all *require* formal supporting documentation for any accommodation requests.

Students rave about how enjoyable King's Scholar is, and we strive to keep you engaged and interested. We also work hard so that all students achieve their individual potential, and we are understanding when things get out of control or you are unwell. However, there are also policies in place to make sure that everything runs smoothly and that you don't fall behind in your studies. Here is the heavy stuff:

#### Academic Accommodation and Policies:

Please read the accompanying policies carefully. You will find them on the Brightspace site under "Syllabus."

**Essay Instructions:**

All written work must conform to standard English language practice. That is to say, correct spelling and grammar are critical to the clarity of expression as well as the confidence and persuasiveness of your argument. As well, your written work will be expected to include such structural principles as a thesis, a body of evidence drawn from the text(s) under discussion, and in the research paper from both primary and secondary sources. All essays must conform to ONE of the standard citation styles: MLA or Chicago. A very useful site is at Purdue University <http://owl.english.purdue.edu/owl/resource/747/06>

**Instructors may ask to discuss assignments in person with students to guide and encourage individual work and the careful use of electronic sources and support sites.**

**Essays are due on the specified due date and are submitted electronically via Brightspace, which will automatically submit it to an anti-plagiarism program. Be sure always to keep a hard copy of your essay; do not simply keep/send an electronic copy; this can become corrupt and then your essay will be lost. In addition, back up your written work regularly.**

**Policy for Late Assignments:**

1. A penalty of one mark per day (including weekends) will be assessed for late assignments beginning the first day after the deadline (or after your 3-day accommodation allowance).
2. No assignment will be accepted after the 7<sup>th</sup> day (not counting your 3-day allowance).
3. Late assignments may not receive the full benefit of comments and corrections.
4. No assignment will be accepted after the last day of classes in each term. Students may not use the 3-day allowance to submit work after term. In such a case, a formal accommodation request must be made through the ADO.

**Within this course, use of generative artificial intelligence (AI) tools (such as ChatGPT, translation tools, and grammar-checking tools) is not permitted for written work submitted for evaluation. Unauthorized use of AI will be subject to academic discipline.**

# FIRST TERM

|                                |   |                                  |                           |
|--------------------------------|---|----------------------------------|---------------------------|
| <b>The Birth of the Modern</b> | <i>Landmarks in Humanities (LH)</i><br>Readings | Experiential Learning Components | Assignment and Test Dates |
|--------------------------------|---|----------------------------------|---------------------------|

## WEEK 1: Sept. 5 – Introduction to The New Liberal Arts: What does it mean to be 'liberal'?

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| <p><b>Introduction and Welcome (MS, CC)</b></p> <p>To understand the liberal arts, you must have some basic knowledge of classical mythology, Judeo-Christian iconography, and information about Islam.</p> <ul style="list-style-type: none"> <li>• Please see the Brightspace site for a primer on classical mythology as well as a very good reference site on Christian imagery <a href="#">A Guide to Christian Iconography: Images, Symbols, and Texts</a></li> <li>• Watch the following videos on early Christian art:</li> <li>• <a href="#">BBC - Art of Eternity 1 of 3: Painting Paradise</a></li> <li>• <a href="#">BBC: Art of Eternity 2 of 3: The Glory of Byzantium</a></li> <li>• <a href="#">BBC - Art of Eternity 3 of 3: When East meets West</a></li> <li>• A useful overview of Islam is in the <i>LH</i> core text pp.113-119.</li> <li>• Also watch,</li> <li>• <a href="#">Graeco-Arabic Translation Movement Science &amp; Islam (3 hours)</a></li> </ul> | <p><b>Landmarks in Humanities: (LH)</b></p> <p>Be sure to familiarize yourself with the <b>A First Look, Making Connections, Ideas and Issues, Key Topics, and Timelines</b> sections. In this way, you will accumulate a working vocabulary throughout the year, which will serve you well in your various assignments, especially also your IRP.</p> <p><b>Excerpts from <i>LH</i> background reading:</b></p> <ul style="list-style-type: none"> <li>• Ch. 2 “Classicism: The Greek Legacy” ca. 1200-30BC, pp. 33-62.</li> <li>• Ch. 2 “The Hellenistic Age,” pp. 63-67.</li> <li>• Ch. 4 “Revelations: Flowering of World Religions,” pp. 95-123.</li> <li>• Ch. 6: “Christendom” Europe in the Age of Faith” ca. 1000-1300, pp. 147- 175.</li> </ul> | <p><b>Music Component:</b></p> <p>The music will be available embedded in the Brightspace site. The music accompanies the course <i>throughout the year</i>. Since music cannot be ‘learned’ through a single exposure, students are expected to access the music site and play the music frequently, even as background music, as you work or work out or walk along the street. This is the only way to begin to appreciate, understand, discern and above all <b>learn to enjoy</b> the various musical styles throughout time.</p> <p><b>Art History Links:</b> small sampling only.</p> <p>Web Gallery of Art: <a href="http://www.wga.hu/index1.html">http://www.wga.hu/index1.html</a></p> <p>Olga’s Gallery: <a href="http://www.abcgallery.com">http://www.abcgallery.com</a></p> <p>Artcyclopedia: <a href="http://www.artcyclopedia.com/history/minimalism.html">http://www.artcyclopedia.com/history/minimalism.html</a></p> <p>Other useful sites:</p> <p>British Museum: <a href="http://www.britishmuseum.org">http://www.britishmuseum.org</a></p> <p>The Louvre in Paris: <a href="http://www.louvre.fr/en">http://www.louvre.fr/en</a></p> <p>The Met in New York: The Heilbrunn Timeline of Art History: <a href="http://www.metmuseum.org/toah/">http://www.metmuseum.org/toah/</a></p> <p>Centre Pompidou in Paris: <a href="https://www.centrepompidou.fr/en/Collections/The-works">https://www.centrepompidou.fr/en/Collections/The-works</a></p> <p>Rijksmuseum in Amsterdam: <a href="https://www.rijksmuseum.nl/en/rijksstudio">https://www.rijksmuseum.nl/en/rijksstudio</a></p> <p>All major world cities have important collections.</p> <p>Architecture: <a href="https://artsandculture.google.com/theme/rQICeqMf10oPIA">https://artsandculture.google.com/theme/rQICeqMf10oPIA</a></p> | <p><b>Sept. 5:</b></p> <p>Diagnostic Reflection (NOT worth marks!)</p> <p>Students who need to improve their communication skills will receive assistance from The Write Place, the Writing Specialist, and the KS instructors to ensure success in the course. Students will get an individualized program of further study in this area.</p> <p>Outside of class assistance (The Write Place, etc.) will support effective essay structure, research skills, and scholarly protocols to ensure the greatest possible student success. This will greatly enhance your performance in <b>all</b> your other classes as well.</p> |
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**WEEK 2: Sept. 10 + 12 – What is Love? And where do I find it?**

**The Return of the Classics: Faith in God to Faith in the Human (CC)**

Plato, *The Symposium*

Ch. 7 “Rebirth: The Age of the Renaissance” ca. 1300-1600

**WEEK 3: Sept. 17 + 19 – Is human perfectibility an achievable goal? Women speak out!**

**Humanism and Neo-Platonism (CC)**

Selections from Petrarch, Pico della Mirandola, Marsilio Ficino, Lucretia Marinella, Veronica Franco.

**WEEK 4: Sept. 24 + 26 – Painting: Is it Art or Science?**

**The BIG Three: Leonardo, Raphael, Michelangelo (CC)**

The art of ‘reading’ paintings.

View for homework: *Empires: The Medici: Godfathers of the Renaissance*.

**Sept. 29:**  
**All day trip to Stratford to see *Twelfth Night*.**

**WEEK 5: Oct. 1 + 3 – The Divine and the Grotesque**

**Northern Renaissance Art (CC)**

Jan van Eyck, Matthias Grünewald, Hieronymus Bosch, and Pieter Bruegel the Elder.

“Ch. 8, “Reformation: The Northern Renaissance and the Reformation,” pp. 230-239.

**WEEK 6: Oct. 8 + 10 – The Renaissance at the Intersection of Christianity, Islam, and Judaism**

**The Italian Renaissance and the Mediterranean World (MS)**

Selections from Machiavelli, *The Florentine Histories* (1520-1525)

**READING WEEK - October 12 - 20**

**WEEK 7: Oct. 22 + 24 - The Presentation of the Self and the "Women Question"**

**Courtesy Books and Renaissance Society (MS)**

Selections from Christine de Pizan, *The Treasure of the City of Ladies* (1405).  
Selections from Castiglione, *The Book of the Courtier* (1528).

**Oct. 24:**  
Integrated Assignment due.

**WEEK 8: Oct. 29 + 31 - Can We Change Ourselves?**

**The Crisis of Modern Political Philosophy, Part 1 (MS)**

Machiavelli, *The Prince* (1532).

**WEEK 9: Nov. 5 + 7 - Reformation: Critique or Schism?**

**Reformations: More, Luther, Erasmus, Calvin (MS)**

Selections from Erasmus, *In Praise of Folly* (1511).  
Selections from Thomas More, *Utopia* (1516).

Ch. 8 "Reform: The Northern Renaissance & and the Reformation"  
ca. 1400-1650

**WEEK 10: Nov. 12 + 14 - Reformation or Heresy?**

**Reformations continued (MS)**

Martin Luther, *95 Theses* (1517).  
"Luther and the Ethiopian Deacon" (1534).  
John Calvin, *Letter to the King* (1536).

**Opera: Johann Strauss *The Bat*.  
Nov. 14-17.**  
"Die Fledermaus is a perennially popular ... Viennese comedic operetta. This hilarious screwball comedy has ... practical jokes and posh masked balls, mistaken identity and deception, romance and seduction—all set to an enchanting score from the Waltz King himself, Johann Strauss II."

**Term Test: Nov. 14**

**WEEK 11: Nov. 19 + 21 - Public Speaking in Your Own Voice**

**Eloquentia Perfecta (CC)**

**WEEK 12: Nov. 26 & 28 - Is Idealism Dangerous?**

**Carnavalesque Literature (CC)**

François Rabelais:  
Selections from *Gargantua and  
Pantagruel* (1532-1564).  
Illustrations from various editions.

Nov. 30, 2024 is the last date to drop  
a full year course without academic  
penalty.

**WEEK 13: Dec. 3 & 5 - The Sounds of this World and the Next...**

**Music: From the Monastery to the  
Dance Floor (CC)**

Chap. 5, "Early Medieval Music," p. 14.  
Chap. 6, "Medieval Music," pp. 171 &  
174.  
Chap. 7, "Renaissance Music," pp. 213-  
214.  
Chap. 8, "Reform," pp. 239-240.

**Schedule your IRP Supervision with  
your Supervisor for Jan. 6-16, 2025.**

**There is no Christmas exam!**



## SECOND TERM

| 2901E: The Birth of the Modern  | <i>Landmarks in Humanities</i> Readings   | Experiential Learning Events  | Assignment and Test Dates                        |
|---|---|---|--|
| <b>WEEK 1: Jan. 7 + 9 – The Creation of the Atlantic World</b>  |   |   |  |
| <p><b>The Beginning of European Colonialism, 1492-1560 (MS)</b></p> <p>Selections from the <i>Florentine Codex</i>.<br/>Jean de Léry, <i>History of a Voyage to the Land of Brazil</i> (1578).</p>                      | <p>Chapter 9, “Encounter: Contact and the Clash of Cultures” ca. 1400-1650.</p> | <p><b>TRIP TO TORONTO DATE TBA.</b></p> <p>Of particular interest is the Art Gallery of Ontario’s <b>Moments in Modernism</b> exhibit, featuring “artistic movements such as Pop Art, Abstraction, Realism, and Minimalism. An international approach in artistic styles will be presented, including a body of work from the AGO holdings by Brazilian artists, recognizing the global nature of modernism.”</p> | <p><b>IRP supervisions Jan. 6 – 16 ONLY.</b></p> |
| <b>WEEK 2: Jan. 14 &amp; 16 – European Conflicts in a Global Context</b>  |   |   |  |
| <p><b>Wars of Religion, Imperialism, and the Making of the Modern State, 1522-1648, Part 1 (MS)</b></p> <p>Henry IV, <i>Edict of Nantes</i> (1598).<br/>Montaigne, <i>Of Cannibals</i> (1580).</p>                      |   |   | <p><b>IRP supervisions.</b></p>                  |
| <b>WEEK 3: Jan. 21 &amp; 23 - What is Religious Freedom?</b>  |   |   |  |
| <p><b>Wars of Religion, Imperialism, and the Making of the Modern State, 1522-1648, Part 2 (MS)</b></p> <p><i>Transcript of the Trial of Anne Hutchinson</i> (1637).<br/>Selections from the Putney Debates (1647).</p> |   |   |  |

**WEEK 4: Jan. 28 & 30 – How Honest is Self Reflection?**

**The ‘Essai’ and the Self-Portrait (CC)**

Michel de Montaigne: Selections from his *Essays* (1570-1592).  
Albrecht Dürer.

**Jan. 24:**  
IRP Outline due.

**WEEK 5: Feb. 4 & 6 – Is Power inevitably a Vanity Project?**

**Power? Politics: (CC)**

Shakespeare’s *King Lear* (1606)

**WEEK 6: Feb. 11 & 13 - Are Ideals a Form of Self-Delusion?**

**Spain’s Siglo de Oro (Golden Century): (CC)**

The Picaro “Hero” and the Courtly Painter.  
Selections from Cervantes’ *Don Quixote* (1605-1615).  
Various cultural expressions inspired by Cervantes: Daumier “Don Quixote” (1868); Picasso “Don Quixote” (1955).  
Richard Strauss – excerpts from his tone poem *Don Quixote* (1897).  
Diego Velázquez (1599-1660).

**READING WEEK- Feb. 15 - 23**

**WEEK 7: Feb. 25 & 27 – Your Research – Your Voice – STUDENT PRESENTATIONS**

**WEEK 8: March 4 & 6 - Painting the Demons of Time and Suffering**

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| <p><b>Baroque Art - (CC)</b></p> <ul style="list-style-type: none"> <li>• El Greco (1541-1614)</li> <li>• Caravaggio (1573-1610)</li> <li>• Rembrandt: (1606-1669)</li> <li>• Vermeer (1632-1675)</li> </ul> | <p>Ch. 10 “Baroque: Piety and Extravagance” ca. 1650-1750</p> | <p>View <i>intelligence2</i>: The World of Debate: “Rembrandt versus Vermeer: The Titans of Dutch Painting”<br/> <a href="https://www.youtube.com/watch?v=cCQZnXz2Uss">https://www.youtube.com/watch?v=cCQZnXz2Uss</a><br/>           View the Rijksmuseum’s grand reopening in 2013 with a flash mob of Rembrandt’s famous “Night Watch”<br/> <a href="https://www.youtube.com/watch?v=a6W2ZMpsxhg">https://www.youtube.com/watch?v=a6W2ZMpsxhg</a><br/>           Watch the on-going, live-streamed restoration of Night Watch:<br/> <a href="https://www.youtube.com/watch?v=f5Z0xSuCyGA">https://www.youtube.com/watch?v=f5Z0xSuCyGA</a></p> <p><b>March 6 - 9.</b><br/> <b>Opera: Mozart’s The Magic Flute.</b><br/>           “This comic tale is a timeless adventure: save the princess! Serpents and sorcerers, trials and temptations beleaguer our bumbling heroes in their quests to find true love.”</p> |  |
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**WEEK 9: March 11 & 13 - Imperial States in the Atlantic World**

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| <p><b>Absolutism and Mercantilism (MS)</b></p> <p>Charter of the Hudson’s Bay Company (1670).<br/>           Selections from Bossuet, <i>Political Treatise</i> (1709).</p> |  |  | <p><b>March 16:</b><br/>           IRP due.<br/>           Late papers may not be eligible for the Conference.</p> |
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**WEEK 10: March 18 & 20 - Science and Modernity**

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| <p><b>The Scientific Revolution (MS)</b></p> <p>Selections from René Descartes, <i>The Discourse on the Method</i> (1637).<br/>           Selections from the correspondence between Descartes and Princess Elisabeth (1634-1664).</p> |  |  |  |
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**WEEK 11: March 25 & 27 – What is the Good Society?**

**The Crisis of Modern Political Philosophy, Part 2 (MS)**

Selections from Hobbes, *Leviathan* (1651).  
Selections from Locke, *Two Treatises of Government* (1689).

**March 28: Rehearsal for Capstone Conference. All participants must attend.**

**March 30: Capstone Conference.**

**WEEK 12: April 1 + 3 – Baroque Music: Contemplative, Virtuoso, Extravagant**

**Baroque Music (CC)**

Bach, Vivaldi, Handel, and the Rock Stars of the Baroque Stage

**Party Time in class!**

**Exam during exam period, date TBA.**